



THE

GW Hatchet

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Thursday, April 12, 1984

Atlantic 10 may sue TVS

by Will Dunham
Hatchet Staff Writer

The TVS network, the New York-based television syndicator for the Atlantic 10 conference's basketball package, has failed to pay a guaranteed fee of \$300,000 to the league, and Atlantic 10 officials are considering suing to get the money, the *GW Hatchet* has learned.

TVS, which just completed the first year of a two-year contract with the Atlantic 10, a 10-college league which includes GW, probably will be unable to come up with the guaranteed \$300,000 because the advertising income from the conference package fell far short of original projections, sources said last week. TVS also is unable to make a \$2.7 million payment to the Southwest Athletic Conference for handling that conference's television package.

At the Atlantic 10's annual meeting in Philadelphia May 20-23, the conference athletic directors will consider filing suit against TVS or renegotiating the contract for next year, GW Athletic Director Steve Bilsky

said.

"It's a choice of two evils," said Bilsky.

As a syndicator, TVS produces and sells games from its conference packages to the three television networks and to local stations. The current contract called for TVS to televise games on a minimum of 15 dates and a maximum of 20 dates, with either one or two games on each date. Out of a possible 40 telecasts, TVS broadcasted only 22 games on a total of 17 dates, according to an Atlantic 10 spokesman. Of the 10 GW Colonials games slated to be covered, only five found their way on the air.

The TVS package is the first such television deal for the Atlantic 10 conference (or the Eastern Eight conference, as it was known until two years ago).

A major factor in the flop of the two TVS packages and the failure of many syndicated packages for conferences across the nation is the saturation of television with college basketball. With the proliferation of college basketball on television, media

(See TVS, p. 9)



photo by Jennifer Taylor

Dr. Ruth Westheimer, a noted sexologist, speaks on the sexual myths in America. Approximately 600 people attended the Program Board sponsored event in the Lisner Auditorium Tuesday night.

Sex

Dr. Ruth eradicates 'illiteracy'

by Jeff Swedberg
Hatchet Staff Writer

Dr. Ruth Westheimer, popular radio host and scientist, brought her campaign to eradicate "sexual illiteracy" to a crowd of approximately 600 Tuesday night in Lisner Auditorium.

Westheimer, who has a medical degree in the study of the family from Columbia University, is best known for her radio call-in show "Sexually Speaking" that airs on WYNY in New York.

Westheimer said she takes a positive attitude toward human sexuality. She condemned the attitude that "Victorian society" imposed on sexuality where a young woman would be instructed by her mother to "lie back and think of England" while having

(See DR. RUTH, p. 15)



Photo by Rick Santos
Clash lead singer Joe Strummer belts out a melody at Sunday's sold out show in the Smith Center. See review p. 13.

GW/Hyman: working well

by Paul Lacy
New Editor

For the last few years, a long running joke on campus has been to refer to GW as "George Hyman University."

The George Hyman Construction Company has had some sort of structure under construction on campus since 1981—building three of four University projects since that time.

The Hyman company built GW's \$50 million Red Lion Row from 1981 until last year and is currently working on the \$16.7 million renovation and extension of the National Law Center. It is currently building GW's storage and maintenance facility at an undisclosed cost.

Hyman also built the \$4.5 million University Parking Garage in 1972.

Hyman was contracted by the World Bank to build a new facility on property across from Thurston Hall that GW sold to the bank in 1981 for \$11 million. Under the selling agreement, GW can buy back the land and any building on it in 40 years at the same \$11 million purchase price regardless of the prevailing market values.

"I think they [Hyman construction] have been a good contractor for the University off and on for a number of years," said

GW Vice President and Treasurer Charles E. Diehl.

Diehl said when the University wants a project built, they contact a half dozen construction companies for bids and negotiate with the three companies with the best bids. "We try to be objective about [the bidding process]," Diehl said.

When asked why the Hyman company has consistently, in recent years, received most of the contracts for construction projects, Diehl said, "They've been the low bidder and they're here." He said having one construction

company on a couple campus projects was cost efficient because a construction supervisor for one project could be used on another.

"They [Hyman] have been a good contractor," Diehl said. "They have brought projects in on budget and on schedule."

The one project that has not been built by Hyman within the last few years is the Academic Center, completed in 1982.

The company did not get the contract but it did make a contribution to the Academic Center building fund, Diehl said. "A lot

(See HYMAN, p. 14)

Inside

Professor denies any link between his support of eliminating night law classes and his recent associate dean appointment - p. 3

Assistant Men's Athletic Director William R. "Chip" Zimmer resigns - p. 20



Christopher Guest of Spinal Tap talks about his movie. See p. 11.



photo by Julie Fink

Colman McCarthy, a pacifist and syndicated columnist, speaks to a group of students at the National Law Center. McCarthy's speech was sponsored by the GW Law School Equal Justice Foundation.

McCarthy resists 'adjustment'

by Donna Nelson
Asst. News Editor

Colman McCarthy, an avowed pacifist and syndicated columnist with the *Washington Post*, spoke on the need to resist all forms of "adjustment" in a speech entitled "Social Justice ... Why Bother?" Monday afternoon in the National Law Center.

"I came to share my values and ideas, but I am open to persuasion where wrong can be nudged closer to the truth," McCarthy said.

McCarthy began with a story about a child who was burned as a result of playing with matches. After seeing all of the other children who were burn victims at a Shriner's hospital in Boston, McCarthy expressed his shock to the father. The father, in return, told McCarthy that flame-proof pajamas might have prevented such accidents but that none were available.

"People had adjusted to the company not selling flame-proof

pajamas," McCarthy said.

The father became a crusader to get companies to produce flame-proof pajamas. Now, it has been discovered that the chemical used in treating the pajamas causes cancer, McCarthy added.

McCarthy then spoke on the public's "adjustment" to the homeless.

He spoke of a woman named Mary, who has lived in front of the White House since 1968, and about how reporters only come around to interview her when it starts to get cold in the fall. "But homelessness is year round," McCarthy said.

McCarthy said he once lectured about homelessness to a class on non-violence in the School Without Walls. He told them about Gandhi and that poverty is the worst form of violence. The class offered some of the area's homeless the use of the shack in the back of the school, McCarthy said, but because the residents

near the school complained that the property values were dropping due to their new neighbors, the homeless people were forced to leave in December.

McCarthy illustrated "where to begin resistance" against adjustment by citing several products in the grocery store he said cheat customers—he cited in particular some brands of ice cream.

"First check the variation in the weight and price range of ice cream. Because the Food and Drug Administration allows companies to have ice cream contain 50 percent air, that means every other breath we take is ice cream," McCarthy said.

McCarthy also criticized the lack of resistance that been companies receive from being on college campuses. "It's one little, small corruption that cheapens us. One more industry that lies to us and dupes us."

"There is no shortage of things to refuse to adjust to," McCarthy said. After resisting, he said, "then become specific... How do you want to serve society? Don't give your heart into money-making industry, keep some and give to the service of others." He added, "Kids never hear that they have got to go out and serve."

McCarthy said he is an advocate of self-education through service. He spoke of high schools that require 100 hours of service a year before graduation. McCarthy said, "When they [the students] go to soup kitchens, it really opens their eyes."

McCarthy explained that he became a writer "to use whatever skills I have to ease the suffering in the world."

After comparing the lack of peace studies courses offered in college as compared to the number of ROTC posts on campuses and the amount of money spent on the Peace Corps as compared to the Pentagon recruitment ads,

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Univ. of Maryland Washington Times

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Green denies accusations

Appointment a 'coincidence'

by Pamela Porter

News Editor

National Law Center Professor Harold P. Green yesterday called accusations that his recent appointment as Associate Dean for Post-J.D. studies was due to his adamant support of the controversial proposal to eliminate the law school's night division "a nasty rumor ... totally untrue."

But sources within the National Law Center are saying that Green's appointment last week by Law Center Dean Jerome Barron was "too great a coincidence."

They said they believe Green got the job which was previously part of the administrative duties of Associate Dean Edward A. Potts, because Green pressed the proposal through the law school faculty.

Although Barron and University President Lloyd H. Elliott both said in January that the proposal came from within the law school faculty and originated in Green's Committee on the '80s, Barron and Elliott announced their strong support for the proposal right after the faculty vote on Feb. 17.

And Elliott later said he had considered eliminating the night division in 1985 and felt it was a necessary part of an overall "trend in legal education."

Critics of Green's appointment say the proposal originated in the President's office and that the job is a reward for sticking behind Barron and Elliott.

ty's appointment committee. "And he was overwhelmingly approved by the full faculty," he said.

Barron said the new position was not created especially for Green, but was made necessary because Dean Potts has been overloaded with work recently. Potts was given responsibility for administering the construction of the new law buildings, "along with a lot of other duties," Barron said.

Although the post-graduate program is currently being administered by Potts' full-time Executive Assistant for Graduate Programs, Green will be teaching a full course load in addition to his duties as Associate Dean, Barron said, adding that he is confident that Green can do both jobs.

Green said that although he was pleased with the appointment, the benefits of the job are not as great as they may appear.

Another law professor concurred, saying that "a dean's position is not the plum it appears to be."

News Analysis

The controversial proposal to eliminate the evening division was made public in January, and since then accusations have circulated around the law school that Green was brought back to the law school to push the proposal through. Green taught at the National Law Center for 10 years, then spent five years in private practice before returning to the National Law Center this fall.

Dean Barron defended the appointment yesterday, saying that Green was unanimously endorsed by the five faculty and three student members on the law faculty.

MPD to investigate Strong fire

by Elizabeth Bingham

Associate Editor

The D.C. Metropolitan Police Department (MPD) Arson Squad will be investigating last Friday's early morning fire in the Strong Hall fifth floor stairwell.

The arson squad will be in-

vestigating the fire because there was no evidence that the fire, which caused little damage but forced the evacuation of the dorm, was started accidentally, according to Captain Richard Clark of the D.C. Fire Marshal's Office.

He added that the fire is still listed as suspicious but that the listing could still change this week before MPD starts investigating.

The fire, which Clark said caused \$300 worth of damage, began at approximately 1:50 a.m. (See FIRE, p. 7)



photo by Gareth Evans

Students break to smell the blooming foliage. Spring has sprung and it won't be long until summer is here.

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Editorials

Out in the open

If it feels good, do it!

This may have been the gist of the advice Dr. Ruth Westheimer gave to a large student audience Tuesday night. But behind the jokes and guffaws that Dr. Ruth's talk elicited, there was a serious meaning—students are interested in becoming informed about sex and how to make the decisions that are right for them.

Dr. Ruth pointed out that many sexual myths can become hangups for people who feel they are not normal if they do not fulfill the myth. She candidly discussed a number of sexual issues that were on the students' minds and attempted to reassure many. She did not condemn or advocate any particular sexual behavior and made it clear that students should do what their conscience tells them and not be pressured by what others tell them is right or wrong.

Sex seems to be a popular topic at GW, yet this does not necessarily indicate a morally loose student body, but a number who are curious to hear sexual matters discussed in such an open, frank manner. An educated population with access to information is more likely to make intelligent discussions about sex and thereby avoid unfortunate consequences such as unwanted pregnancy, trauma or social disease.

Birth control is strongly advocated by Dr. Ruth. Though she says whatever consenting adults do in the privacy of their own bedroom, living room or kitchen floor is okay, she reminds her audience that hey, let's be careful out there.

Concert a 'success'

An artistic failure, a commercial success.

The critics have roundly dumped on Sunday's Clash show at GW—the old fire of the late '70s just wasn't there, the band sorely missed Mick Jones, and the many pseudo-punks and top-40 listeners in attendance who thought "Rock the Casbah" was the crowning achievement of the group were a social demographer's delight.

The real bottom line of Sunday's show, however, was not how relevant the Clash's "message" is any more. The bottom line was a crowd of over 4,000 reasonably orderly people having a good time. For a little over an hour Sunday night, before there was time to pontificate on the merits of the show and the band and Western civilization, Joe Strummer and his aggregation had just about everyone in the Smith Center rocking.

Sunday's show was the biggest one GW has ever put on, and it went pretty smoothly. The Program Board proved its commitment to bringing the top acts students want by selling over 2,000 tickets to students—tickets that cost GW students \$7 as opposed to \$12 for the general public. The Clash show was the crowning achievement in a year of programming which saw GW placed securely on the rock and roll map.

The GW Hatchet

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THIS HAS NOTHING TO DO WITH ME—I'M JUST AN INNOCENT BYSTANDER.

BLACK RACISM

Letters to the editor

Embassy move

I second the motion to move the U.S. Embassy in Israel from Tel-Aviv to Jerusalem, as put forward by Barry Spielman in his column "Next year in Jerusalem" (GW Hatchet, Apr. 9).

The bill to move the U.S. Embassy to Jerusalem, Israel's indivisible capital, has already been introduced in Congress where it is rapidly gaining supporters. So far 38 senators and 119 representatives have publicly declared their support to move the embassy. These congressmen know, as all educated students should, that while Jerusalem was under Jordanian occupation, Jews were denied their holy places. However, since 1967, when Israel recaptured her holy capital city, not a single Moslem has been denied his right to pray in Jerusalem.

Since Jerusalem is Israel's permanent and indivisible capital, the U.S. Embassy, and all other embassies in Israel, should be moved to Jerusalem. I urge all concerned Americans to show your support for the moving of the U.S. Embassy to Jerusalem by simply writing letters to your congressman showing your approval for Congressional bills S2031 and HR-4877.

—Carla Metzman

Missing movie

Prior to the Holocaust, the Jews of Nazi Germany were in somewhat of a "golden age." Many were professionals, scholars and leaders in the cultural world and all were seemingly enjoying the "good life." When Hitler's anti-Semitism began to permeate

throughout German society most of the Jews closed their eyes they were engulfed in their high standard of living and could not face the reality that something had to be done about the cancer which was developing. When they finally opened their eyes, they witnessed Jew after Jew being escorted to their death. It was clearly too late.

At the Academy Awards ceremonies Monday, the movie *Silkwood* went largely unrecognized. *Terms of Endearment*, *Tender Mercies* and *The Year of Living Dangerously* were certainly fine films; however, I believe that the failure of the Academy to recognize *Silkwood* in some manner (they found a way to overcome political complications to recognize *Yentl*) is representative of something far more serious than the film's competition. Amidst the glitter and the glamour of the Academy Awards ceremonies, a mention of *Silkwood* presented the possibility of ruining the rapport of this gala occasion. It was like saying "On a night like this, why concern ourselves with such a frightening issue?"

Silkwood was a powerful film which centered around a nuclear power plant and the contamination of its workers. In a subtle way, the film was analogous to the Holocaust in Nazi Germany. As each worker was contaminated, he or she was dragged to a shower room for "decontamination." The shower scenes were strikingly reminiscent of the gas chambers at Auschwitz. In addition, the contaminated workers were portrayed as inmates of a concentration camp-like factory and the owners of the plant were portrayed as similar to SS officers.

A film such as this is not fun to watch: I personally was upset for

days after. Nevertheless, it is films such as *Silkwood* which give the Academy of Motion Pictures its distinguished reputation—or so it is assumed.

When a film such as *Silkwood* is hardly mentioned at an event with as much impact and exposure as the Academy Awards ceremonies, one has to ask if this is not intentional. Could it be that America is closing its eyes to the growing cancer of nuclear contamination in the very same manner as did the comfortable Jews of Nazi Germany? I hope not. For in our case it is clearly not too late.

—Stuart M. Levine

Balanced?

A primary rule of journalism is balanced reporting. The GW Hatchet totally disregarded this by covering the biggest Greek event with only two photographs. And the subjects of these pictures, including the striptease performer, were members of the same fraternity.

Is this balance? Or is it balance that no mention of the winners was made? Phi Sigma Kappa and the other Greek organizations worked hard for their success in this weekend's competition, only to be ignored by the Hatchet.

Is it right that a sizeable portion of the student body is left out?

The Hatchet can cover the soda can woman, the hearing test, the Moonie mobile, but not a significant campus event in which G Street was blocked off for five hours.

We await the day when the Hatchet has an ombudsman and more respect and consideration for Greek organizations.

—Phi Sigma Kappa fraternity



Panel debates disarmament

by Beth Weintraub

Hatchet Staff Writer

Representatives from four groups offered different opinions on disarmament at a forum sponsored by the Progressive Student Union (PSU) yesterday.

The PSU forum saw representatives from the GW College Republicans, the GW Ecumenical Christian Ministry, the Communist Workers Party, Nuclear Free D.C. Campaign and the Washington Peace Center discuss the nuclear freeze and other issues.

Katrin Greve, of the Washington Peace Center and a West German Peace Activist, spoke first about her concerns that West Germany will be the first primary launch site if there was a nuclear war. She said the U.S. policy is one of aggression—"how to win, lead and limit a nuclear war and especially how to destroy the Soviet Union."

Andy Luterman, of the College Republicans, was skeptical about the ability to verify a nuclear freeze treaty. "Nuclear arms re-

duction treaties, without on the spot inspection, is not worth the paper it is printed on." Luterman said that a nuclear freeze "is a nice idea" but added he favors "Honest, mutual, verifiable reduction."

"Until we know that the Soviets will bargain with good faith we cannot have a nuclear freeze," Luterman said. He stressed that Americans must channel their resources towards verification to make sure that what figures the Soviets cite are factual.

Lainie Duncan, of the Communist Workers Party, said that, "The U.S. will either seize or create an opportunity to destroy the Soviet Union unless we do something about it." She said that U.S. foreign policy is based on the containment of the Soviet Union. She defended Soviet policy and stated that the U.S. has a technological blockade on the U.S.S.R.

Duncan blamed Soviet economic problems on its need to keep up with the U.S. militarily. She cited imperialism as the cause for war,

"As long as there is imperialism, there is going to be war."

Rev. Bill Crawford, of the GW Ecumenical Christian Ministry, expressed his concern about peace making and the role of the University in this goal. "The University is critical in its role in the nuclear age to prevent the demise of culture," Crawford said.

Crawford quoted Pope John Paul when he publicly urged scientists to leave nuclear invention and use their genius to help mankind.

Crawford said he supports a nuclear freeze and is concerned about those in power. "Those in power have been masters of slogans instead of genuine concern for peace."

The program began with a medley of songs provided by the musical group, Lifeline. Lifeline consists of three women; Jeanne Mackey, Mary Trevor and Kris Koth. They sang six songs supporting nuclear disarmament and U.S. nonintervention.



Photo by Brad March

Lifeline, a women's band specializing in peace, labor and feminist music, sang six songs supporting nuclear disarmament and U.S. nonintervention before yesterday's forum on "Ways to Peace Beyond the Nuclear Freeze."

Stein named to lead Meese investigation

by Donna Nelson
Asst. News Editor

Jacob A. Stein, who did both his undergraduate and graduate work at GW, was recently named as independent counsel to investigate Edwin Meese—President Reagan's nomination for U.S. Attorney General.

Stein's investigation focuses on

Meese's financial dealings, his promotion in the Army Reserve, and the role he played in the Carter briefing book scandal ("Debategate").

Stein's duties as independent counsel include convening grand juries, issuing subpoenas, granting immunity to witnesses and gaining access to FBI, IRS and

Justice Department information.

Asked about his duties as independent counsel, Stein answered, "I was given a list of subjects to investigate." When asked about the subjects he will be investigating, Stein said, "It's a public document, and I wouldn't comment beyond the document."

Stein, who has a law degree

from GW, is currently teaching the course Product of Liability with GW Professor Teresa M. Schwartz at the National Law Center.

When asked about the changes in law education he has observed, Stein said, "When I went to school, the curricula was limited to the fundamentals—no one

thought of the courses taught now."

Stein's law firm, Stein, Mitchell and Mezines, works with trade regulation and has national clients, he said. They also represent defendants of white collar crimes and they work with plaintiff and defendant torts.

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GW group collects input

GW's Commission on the Year 2000—established in January by President Lloyd H. Elliott to examine new directions and academic change at GW, is still in its information gathering stage.

According to Assistant Provost Marianne R. Phelps, the commission is currently getting input from faculty, students and alumni on issues that will effect GW over the next 20 years.

"I think we'll make recommendations that will lead to some changes," Phelps said.

Many commission members have already expressed their ideas concerning the computer center, policy research, faculty development and international studies, Phelps said. She added that the commission would not be putting some solid ideas to paper until at least December.

Phelps also said there have been no recommendations to drop or phase out any programs or areas of study.

Phelps said she is happy with some of the ideas presented and considers the entire process a "catalyst" for considering the future of GW.

Once the commission's ideas are presented anyone interested will be invited to make comments, Phelps said.

Red Lion Row leasing progresses

Office space at 2000 Pennsylvania Ave. is approximately 75 percent leased now and tenants are still moving in at about one or two per month, a leasing agent said yesterday.

Lee Harris of Walker and Dunlop said the building should be completely leased and all the tenants moved in by December. This month Gruntal and Co., a nationwide investment banking firm, is moving in with about 25 people in their office.

Harris said that at the moment his office is trying to fill in small spaces between the large and medium sized tenants. The fifth floor of the office building is still empty and Harris said he is negotiating with a number of different firms to find one that would take the entire floor.

"We have maintained our rental rates throughout and are continuing to do so," Harris said. He said the office space market is "a tiny bit healthier now" and more people are signing on since they can see the actual product shaping up.

Construction of a restaurant in the retail part of the renovated Red Lion Row complex has just begun and the restaurant should open in three to four months. It is called Bristol's and the first floor will be a casual dining and cocktail area and the second floor will be "tablecloth dining," Harris said. He said a couple of small boutiques should also be opening before the shopping area's grand opening in the fall.

Virginia Kirk

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STARTS FRIDAY AT THEATRES EVERYWHERE

Strong fire examined

FIRE, from p. 3

Friday and was extinguished minutes later by two officers from the GW Office of Safety and Security. The case has not been assigned to a specific investigator yet, but it will probably be handed over to burglary/arson investigators at the MPD.

MPD is still waiting for the fire marshal's office to assign the case, but a report should be ready on Monday.

GW Security will only be monitoring the D.C. investigation, said Director of GW Security Byron Matthai.

"Once they [the police and fire departments] move in, the only thing we do is monitor the situation," Matthai said. "They are pretty tight with information."

He added that no formal report had been filed with his office regarding three males supposedly standing outside Strong yelling during the fire, although he said he had heard about it.

According to Robert Burch, director of GW's Physical Plant Department, the smoke damage is unsightly but unless a specific request is made to re-paint the stairwell halls now, the painting will be done over the summer. "It would really be best to let the painting ride until we start our regular summer painting," Burch explained.

News briefs

Paul Manglapus, the leading Filipino dissident in the U.S., will be speaking on "Marcos and the Defeat of Democracy in the Philippines" Tuesday at 8 p.m. in room 208 of building C.

The speech is sponsored by the National Security Forum and a reception will follow.

The All Nighter Gymathon for Miriam's Kitchen will begin at midnight, Saturday in the Smith Center.

Students are invited to watch 25 teams compete in the gymathon from 12 a.m. to 6 a.m. There will also be door prizes, music by the Brothers J, a slam dunk competition by the GW Colonials, 25 dozen bagels, coke, coffee, popcorn and other food, and individual events. There will also be an open swim from 12 a.m. to 3 a.m.

All donations will go to Miriam's Kitchen. For further information, call 676-6434.

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The Annual Spring Induction Banquet for Beta Gamma Sigma, the national scholastic honor society in the field of business and administration recognized by the American Assembly of Collegiate Schools of Business, will be held Saturday at 7 p.m.

Those invited to attend include BGS members, undergraduate and graduate inductees, and honorary inductees. This year's honorary inductees and banquet speakers are Captain Grace Hooper of the U.S. Navy and Dr. Gerald Dunway of Proctor and Gamble.

For further information, call 676-4803.

The GW law class of 1934 will be holding their 50th anniversary reunion tomorrow.

For further information, call 676-4999.



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TVS skips Atlantic 10 payment

TVS, from p. 1

experts have believed it only a matter of time before advertising dollars run thin.

The NBC network, for example, has asked conferences to renegotiate their basketball packages for next season to allow the network to televise fewer games and, accordingly, spend less money on college basketball.

"There are just too many games and not enough money to go around," Bilsky said.

Atlantic 10 Commissioner Leland Byrd said Tuesday that conference officials have not yet decided what direction to take in dealing with TVS. "We really have made no decision at this point," Byrd said. "But we have not received payment [of the \$300,000] at this date."

TVS officials did not return phone messages this week.

Bilsky said taking TVS to court could be a lengthy and costly proposition for the league, perhaps not worth the effort.

If the conference does not sue TVS, it will have to accept a scaled-down version of the current television deal following a renegotiation of the contract, which was to have covered the entire 1984-85 season. Bilsky said such a renegotiation could have TVS televising fewer games and the conference accepting substantially less than the current \$300,000 payment for handling the package.

"I'd prefer to have a scaled-down version than to go into litigation," commented Bilsky.

The high hopes that marked the unveiling of the package last May turned sour this year not because of the quality of the competition in the conference; however, TVS, Bilsky said, simply could not sell the advertising to keep the package financially solvable. "They had trouble selling any spots for the Atlantic 10 games," he said.

In addition, some markets that already carried packages for the Big East or Atlantic Coast Conference did not exactly leap at the possibility of televising Atlantic 10 games; games involving Temple, West Virginia or GW simply did not have the appeal of those involving North Carolina, Maryland or Georgetown.

In Washington, for example, not one of the Atlantic 10 games—including G.W.'s games—was picked up by any D.C. television station.

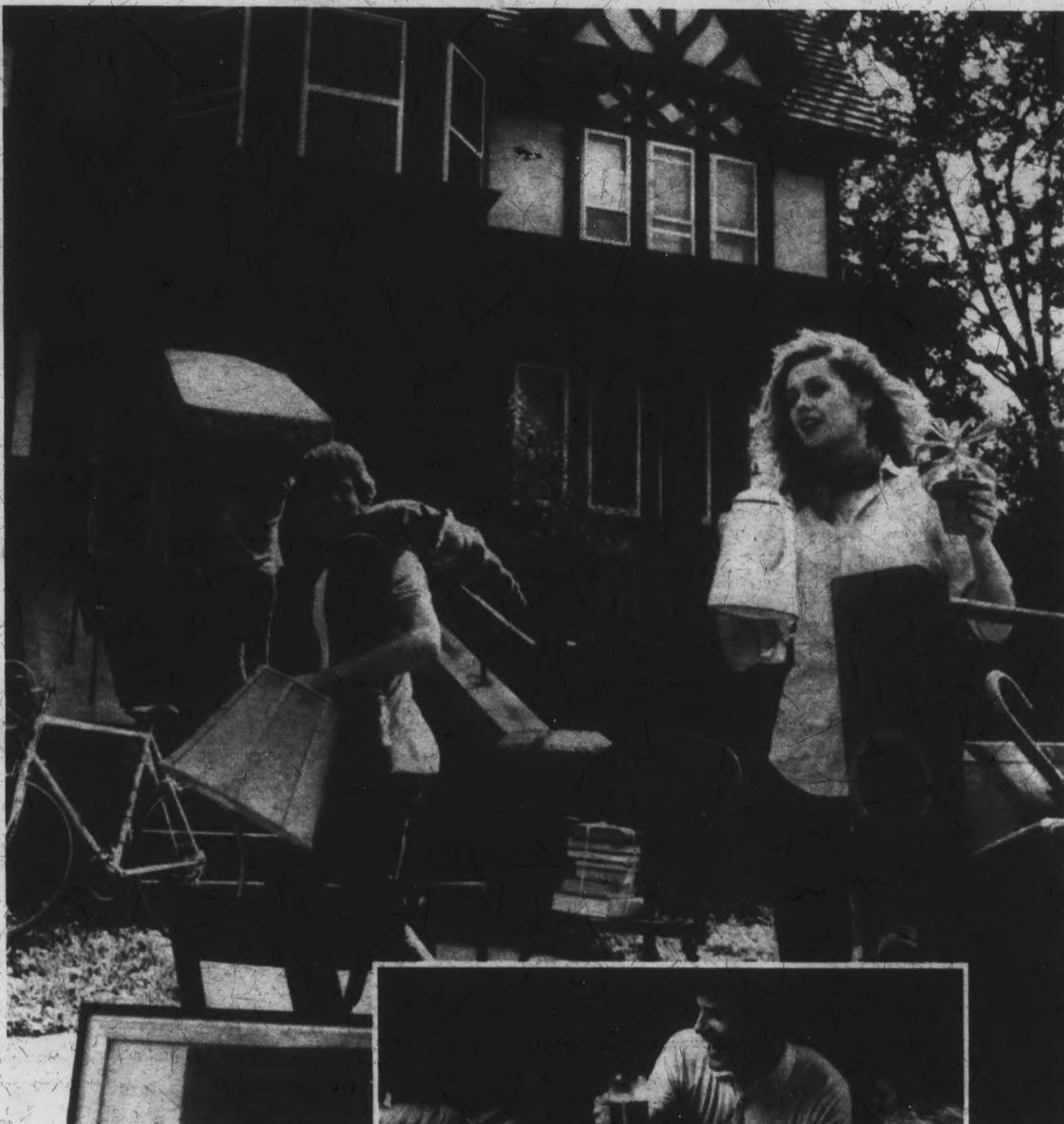
TVS's marketing problems were coupled with the high production costs for televising the games. The price tag for producing one game can reach as high as \$25,000, Bilsky said.

The Atlantic 10's troubles with TVS do anything but help GW's efforts to negotiate a package for itself with any of the local channels, Bilsky said.

Under the TVS contract, which may or may not exist after the May meetings, the league retains the television rights to all GW

(See NETWORK, p. 14)

When you need big favors you ask good friends.



When you ask good friends for a favor, you know what they're going to say. So you tell them you're moving again and then wait for the groans to stop. They may not like the idea, but you know they're going to be there. When you're finished, these people are going to deserve something special. Tonight, let it be Löwenbräu.

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Arts

Playing guest to Spinal Tap

by Keith Wasserman

At the D.C. screening of Rob Reiner's new film *This Is Spinal Tap* I had the opportunity to talk with Christopher Guest, one of the film's stars. Calling him out in California, he enabled me to find out more about the satire as well as get an inside view on the group "Spinal Tap" itself.

The film should be the comedy hit of the season. *This Is Spinal Tap*, if you do not already know, is a rock-n-roll documentary satire about an English heavy-metal band that tries to recreate past glories on a new tour of America. Guest, who plays the lead guitarist, said that the film has been well received by preview audiences and has also gotten positive critical reviews. Asked if he was expecting popular success for the film after its early favorable response, Guest said it looks like a possibility. This however, was not the reason the film was made, he said. "We made the movie that we wanted to make,"

Guest explained. The "we" includes Guest, Michael McKean (Lenny from *Laverne and Shirley*), Harry Shearer and Rob Reiner. Their intent was not to make millions of dollars. They just wanted to make a funny parody on rock-n-roll—and they have succeeded.

Guest told me that the idea grew from what other rock-n-roll documentaries appear to be. Many of the genre, like *The Who's The Kids Are Alright*, *The Band's The Last Waltz*, *Bob Dylan's Don't Look Back* and others are made out to be very serious but sometimes seem funny to the audience. When Dylan is pestered and asked whether he's ever read the Bible, he retorts, with some sense of mystery, that he only threw it. Anytime Keith Moon moves a muscle, it's going to be a funny thing that is also representative of the ultimate rock-n-roll attitude. These things are usually seen as humorous to the audience, but in the context of the movie, they are made to seem

serious. In *Spinal Tap*, the humor builds from the unfeigned innocence of the characters who are not trying to be funny; they just seem funny to the audience. This is what the four co-creators have built upon. They avoided the combination of profundity and the humor that seems to come from it and shot straight for the humor.

The incidents as well as the characters are "very close to reality." These bits and pieces that add to the fun were taken from events that they either heard about or participated in. Most of these incidents lose their humor in translation while some can't even get by the censors.

They also had a problem in getting a movie company to finance the project. A documentary is supposed to be spontaneous, so writing a script for improvisational material makes little sense. Because the companies need something tangible to look at, the four guys made a short demonstration version of the film



The Rock Group Spinal Tap, from l. to r., lead vocalist David St. Hubbins (Michael McKean), drummer Mick Shrimpton (R.J. Parnell), co-lead guitarist Nigel Tufnel (Christopher Guest), keyboardist Viv Savage (David Kaff) and bassist Derek Smalls (Harry Shearer.)

which Embassy picked up on. Guest said the idea was in the making for four to five years, and it only took five weeks to film.

Guest, personable over the phone although it was early morning out on the Coast, has been in comedy for about 15 years. He wrote for *National Lampoon*, starred and assisted in the writing of the *Lily Tomlin Special* and did the same off-Broadway for the hit *Lemmings* among other things. He has also

tuned his acting in dramas like *Blind Ambition* and *Moonchildren*. Asked if comedy is what he always wanted to do, Guest responded, "I wanted to be a plumber, but I'm no good at it," and "I always wanted to get into neurosurgery, but the tools are too expensive." That pretty much answered the question.

This Is Spinal Tap will be coming around in the next few weeks. Try and see it. It's worth going out of your way for.

GW plays host to Washingtonian Wendy Woodson

by Robin Chodak

Wendy Woodson will be bringing her newly choreographed dance *Out of Order* to GW tonight. Woodson is one of D.C.'s most innovative and original choreographers. She first came to GW in 1973 to get her master's degree in dance after studying with various people such as Dan Wagoner, Eric Hawkins and Twyla Thorpe. It was here at GW that Wendy decided that choreography was what she wanted to do.

Woodson's choreography has its roots in improvisation. Before she started to choreograph she danced with the Free Association Dance Company which was mainly an improvisational group. She particularly enjoys improvisation because to her, it feels "alive." As a choreographer and director of her own company—Wendy Woodson and Present Company—she builds upon the inputs of her dancers



Wendy Woodson guest choreographs for the Spring Faculty Dance Concert on April 12, 13, 14.

and combines them with her own ideas. Improvisation is perfect for her because she likes to "see what happens with her ideas when they are intersected with other people."

When Woodson choreographs she starts with a group improvisation, watches the dancers and lets

their movement provoke ideas in her head. Unlike many choreographers, Woodson gives her dancers the freedom to express themselves and adjusts the movement to fit her scheme of things. In a way, Woodson sees herself as a "shaper and designer" of dance.

Although Woodson's translation of ideas into movement is constantly changing and expanding, her ideas are consistent. She is not interested in "virtuosic dance movement." Her movement is simple but she is very conscious of space; her main interest is the spatial relationships

between people and what they indicate psychologically. Through her choreography, she tries to relate a "state of mind" and a "relationship between people." To do this she "focuses in on a simple moment that we see all the time and accentuates that moment" and then tries to "design what you see in real life."

The Spring Faculty/Student Dance Concert, which starts tonight and runs through Saturday, will feature Woodson's *Out of Order*. Commissioned to do the piece, Woodson came to GW with only a "spark" of an idea and worked with six GW dancers. They will be performing the piece through their improvisation and her ideas to create the final outcome which will debut tonight. The dance, filled with light innuendos and fragments of life, takes a look at the relationships and interactions between people. For anyone interested in human relationships, Wendy Woodson's *Out of Order* is a must.

Washington Arts Happenings

MOVIES

American Film Institute—Once In Paris, 6:30, The Apartment, 8:30, 785-4600

American Theatre—The Shaolin Temple, 8:20, 554-2111

Biograph—The Cars That Are Paris, 6, 9:20, Heatwave, 7:40, Fe3-2696

Circle Avalon—Against All Odds, 7, 9:30, Where the Boys Are, 7:15, 9:15, 966-2600

Circle Dupont—Romancing the Stone, 8, 10, 785-2300

Circle Embassy—Police Academy,

8, 10, 387-1344

Circle Inner-Terms of Endearment, 7, 9:30, Liquid Sky, 12, 331-7480

Circle Outer-Entre Nous, 7:30, 9:45, El Norte, 7, 9:40, 244-3116

Circle Tenley-Splash, 7:25, 9:35, Hard To Hold, 7:30, 9:30, Police Academy, 8, 10, 363-4340

Circle Theatre-Bananas and Sleeper, 331-7480

Circle Uptown-Greystoke, 7, 9:30, 966-5400

Circle West End-Carmen, 8, 10, 293-3152

K-B Cerebrus-Up The Creek,

7:40, 9:50, Police Academy, 7:30, 9:40, Footloose, 7:35, 9:55, 337-1311

K-B Cinema-Racing With The Moon, 5:45, 8, 363-1875

K-B Fine Arts-Splash, 7:20, 9:30, 223-8900

Key-Vertigo, 7:30, 9:45, 333-5100

THEATRE

Kennedy Center, Concert Hall-National Symphony Orchestra

Kennedy Center, Eisenhower

Theatre-End of The World With Symposium to Follow

Kennedy Center, Opera House-Nine

Arena Stage-Quartermaine's Terms

Kreeger-Cloud 9

Folger-Mayor of Zalamea

Ford's-On Shiloh Hill

National-42nd Street

Resource-An Occasion Of Sin

Source-No Exit

Warehouse-Long Day's Journey

Into Night

Studio-Camino Real

CLUBS

Adams, 21-Dave Swarbrick and

Simon Nicol

Birchmere-The Seldom Scene

Blues Alley-Stanley Turrentine

Brick Street Saloon-Dan Ruskin

Cagney's-Video Dance party

Carmichael's-DJ

Mr. Day's-Nard's Rock'n' Roll Review

Mr. Henry's-Doris Justice

New York New York-DJ top 40

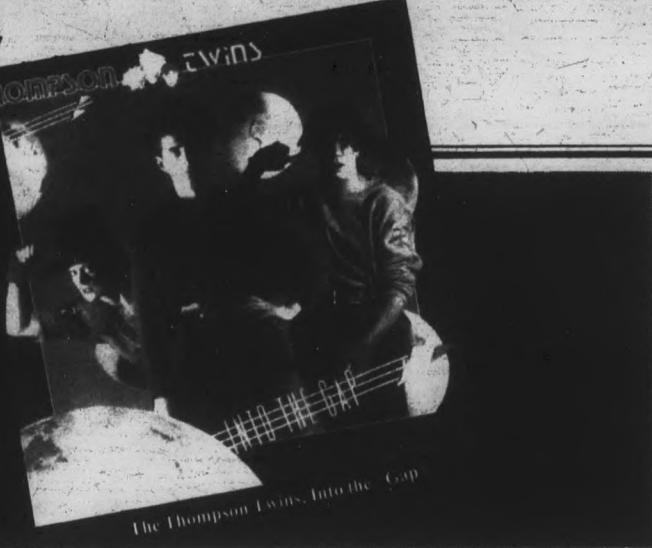
9:30 Club-Green on Red with the Del-Lords

One Flight Up-DJ

RSVP-Video DJ

Rumors-Nard's Rock'n'Roll Review

Music



Thompson Twins are sold out

The Wax Museum has a lot to offer

by Joe Slick

The Wax Museum, located at 3rd and D Streets, SW, is a club that has recently been renovated and had new video and sound equipment installed. Screens and monitors surround you and the sound vibrates in your stomach and through your body. In addition to having live acts, the Wax can also put on video nights. The fun thing is the Wax is big enough so that you can dance, sit, or both—and still feel comfortable.

The Wax Museum is a big place; it seats 1,000 comfortably. The Wax is unique because it has two faces. In the front by the stage, there are theater seats. In the back by the bar, there are tables. Before they installed the video equipment, which includes video screens and 24 inch television monitors, those people who sat at the bar couldn't see the stage well. They can now, because the Wax has a camera that shoots the act on stage and transmits this to the screens and monitors, so that the customers at the bar can see the act on stage just as well as those in the theater seats, if not better.

The atmosphere at the Wax Museum is relaxed and friendly. The Wax is one of the few clubs that attracts different types of clientele, from the progressive to the country boys to the punks. The Wax is also one of the few clubs, if not the only one, to provide a diversity of entertainers. One night they might have Gang of Four, Wang Chung, Berlin and the next night they might have Jesse Colin Young, or Chicken Legs or the Wanktones. If it's music, then the Wax has probably booked it. Or if it is video shows you are looking for, the Wax has that too! In the past they have had a Rock America Night, and are having a British Invasion Night video night tonight.

by Joe Slick

The Wax Museum was alive with the anticipation of the sold out crowd, which cast nervous glances around the room waiting for the show to begin. The theater seats filled, people overflowing into the fire lanes. The pit before these theater seats was crammed with fans eager to get the best view possible of their beloved Thompson Twins. There was a sense of excitement in the air, as if something dazzling was about to explode before the audience.

The room goes black all at once and there is a rush to get as close to the stage as possible, in spite of the fact the Wax has a TV-camera broadcasting the concert on its monitors and screens. A synthesizer hums from somewhere in the depths of this black pall that surrounded the audience. Slowly building to a roar and with this roar the lights suddenly went purple, and then white. And there they were, the Thompson Twins, arrayed before the audience in fancy costumes and stage design.

"East is east, west is west" and the show begins. The lead singer is dressed in black, and carries a long pony tail. There is a lady to his left, dressed in brightly colored clothes and wearing this outrageous black hat. To the right of the lead singer is a black man sporting Rastaman locks. He is behind bongos and a synthesizer. A piano is behind the lead singer, though he goes to it only occasionally. Behind the bongo player is the drummer, shoved neatly into his little corner. He wears a white t-shirt and pink colored sunglasses. To the left of the drummer, obliquely behind the lead singer, is the bass player. He is dressed in a black top hat and a long black coat. He stands perfectly still, moving only his fingers. Behind the lady with the outrageous hat, and slightly elevated, are two synthesists. There is a girl in red hair, sporting Ray Ban sunglasses. To the right of her is a thin, blonde man, also sporting Ray-Ban sunglasses. This is the Thompson Twins as they stand before the audience.

The Thompson Twins performed with mechanical precision. Only the three singers closest to the audience did any

sort of movement at all. Yet, the Twins had arranged the lights so that no one needed to move. The lights were on the walls behind them, around them, in front of them, so that it seemed like a thousand lights were concentrating on the Thompson Twins. After every song the lights would go purple. When the music began, the lights would turn soft white. The lights also changed hues and tones regularly, going from green, to pink, to blue, to yellow, creating an ambience of depth and wonder. The lights would rotate and swirl, so that it seemed the motionless players moved, when it was only the sweeping of the lights that created this illusion of movement.

The Thompson Twins create a wall of sound that is upheld by synthesizers, and sprinkled with bongos, guitars, maybe even cymbals. The result is a highly heterogenous sound, brimming with unusual and seductive notes and sounds. The forte of the Thompson Twins is their voices, and the lead singer has a very good voice indeed. The backing vocals are always strong and ringing, but never overused. The Thompson Twins have a sense of timing that electrifies and elevates their music to extraordinary heights.

"Hold Me Now" the Thompson Twins sing with magic and grandeur. Where has the time gone? The crowd still pushes to get as close to the stage as possible. Girls run up on stage and kiss the lead singer, only to be escorted roughly away. The show closes, and the crowd wants more. The Thompson Twins graciously oblige this gallery of hysterical fans, and perform two more songs to the crowd's utter delight. The show closes finally, the faces of the crowd as they leave are happy and joyous, as if this had been some wonderful dream they had all experienced for the first time. Indeed, the show was a masterpiece of mixing music with fighting, so that the gorgeous harmonies and beautiful melodies were visually enhanced. The Thompson Twins had put on a show that satisfied the sold out crowd's anticipation. The wonder of it all.

Modern English's new album: *Ricochet Days*

by Joe Slick

This is the third album from Modern English, the quintet from England who gave us "I Melt With You." The album is *Ricochet Days*, a very mature, sophisticated group of songs for a group that started out emulating the anarchic music of the Sex Pistols. *Ricochet Days* is a far cry from being anarchic or punk: it's kinetic, poetic, danceable, and delicate.

The production quality is quite good and the sound is clear and strong for the whole album. This is necessary, because Modern English has found its style, which is one of interweaving flutes and other delicate instruments with a beat that pulses and rocks. It is to the credit of Modern English that *Ricochet Days* is a very captivating and alluring album.

Side one starts off delicately with "Rainbow's End." The lyrics give us this delicate side. "Rooms for letting rainbows in, there's always some/ Rooms for letting rainbows in, there's more than one." And yet it's rock, though of a gentle and sophisticated nature. "Ricochet Days" ends side one on a very positive side. A flute gives us the feeling of floating somewhere over a river. It begins softly, carried by this flute. It builds, the other instruments lend their sounds until the bass takes charge, giving us some hard grooves. The flute



responds by picking up its pace, and matches the bass, beat for beat.

"Hands Across the Sea" is the first song on side two. It is a joyous tune, very perky, with hand clapping. A lively number celebrating the joy in life, gives us beautiful lyrics. "Come with me/ close your eyes/ And touch what greets you there."

Modern English has created a unique sound, testimony of the growth the five band members have undergone as musicians and as people since forming Modern English. Robbie Grey handles the vocals confidently, in a suave voice. Michael Conroy takes up the beat in the bass; Gary McDowell picks a very persuasive guitar. Richard Brown is the drummer, the key ingredient to Modern English. Stephen Walker plays the keyboards consummately.

Modern English will be in town tomorrow night at the University of Maryland, which always seems to book good bands. Based upon the danceability of their vinyl tunes, and the attractiveness and beauty of these tunes, one can only expect them to put on a very good show indeed.

NRBQ's new album is basic, bare boned and no frills rock and roll

by Janet Baker

NRBQ, which generally makes a tri-annual appearance in the D.C. area, has been around a good long time. This good ol' boy band which occasionally and inaccurately gets classified as "country" is the antithesis of what most bands are supposed to be in our high tech, overslick world of rock and roll. Instead, these guys just kind of roll off the music, and have a good time doing it.

Their latest album, with the unlikely title, *NRBQ Performs Tapdancin' Bats*, is typical NRBQ, though with a few untypical twists. But, for the most part, *Bats* will keep NRBQ where they want to remain, under the mainstream.

Out early in 1984, *NRBQ Performs Tapdancin' Bats* is a fairly consistent companion to last year's *Grooves in Orbit*. Terry Adams, Al Anderson, Joey Spaminato and Tom Adolino are NRBQ. The band maximizes on its talent, aided by the Whole Wheat Horns, for taking the

trivial and twisting it around. "Rats in my Room," for example, is a punning take off on rhymes of childhood. "Trouble at the Henhouse" features some Al Anderson acoustic guitar and quite a few chickens. The comic content of most of the songs however, does not mirror the musical ability of the band. Each of the players, particularly keyboardist Terry Adams, have a real individual musical talent. In fact, NRBQ is best with the comic edge though it loses power with the weaker "pretty girl" songs. There are no lofty lyrics or inaccessible ideas. NRBQ is a band that thrives on performance.

Anyone who has seen the frenetic Terry Adams in action on stage understands what the band is about—fun. Production on *NRBQ Performs Tapdancin' Bats* is as pared down as the music, a wise choice for a band that is great at bare bones rock and roll. For those of you who are tired of the synthesizer singe and think drum machines are a drag, *NRBQ Performs Tapdancin' Bats*, is a pleasant innovation.

Music

The Clash concert a disappointment

by Chris Johnstone

Like a mythical beast of old, the Clash have eaten themselves.

Their show at the Smith Center Sunday night was a piece of journeyman workmanship that showed stage presence, musical ability and little else.

It was, in short, a very average show.

Average under most circumstances is, well, average, but with the Clash it was disastrous.

The Clash blew into the nation's consciousness in the summer of '77, a group of angry young men who were determined to upset the applecarts of the musical establishment.

Seven years later, the Clash are the musical establishment. And as hard as a mohawked Joe Strummer tried to exhort the largely Brooks-Brothered crowd, the Clash's old message of rebellion and humanistic socialism just didn't stick.

Strummer chose a set that was largely composed of the band's hits from the Mick Jones era, and the lack of Mick Jones was obvious. Without Jones' off-key back-up vocals and chain-saw guitar playing, the songs sounded more like AC/DC for the socially aware than the fiery youth anthems of *The Clash* and *London Calling*.

The band was not helped by the cavernous acoustics of the Smith

Center, which reduced Strummer's most strident vocals to an unintelligible wash of 110 decibel sound. Strummer appeared to be trying hard, but effort wasn't enough. Songs like "Guns of Brixton" and "Safe European Home" lost much of their impact when played before such a well-scrubbed audience. Strummer took all the impact out of "I'm So Bored With the USA" by carefully qualifying the song's message beforehand (saying that it only referred to the present administration, even though the song was written in 1977) and then leading the crowd, who mostly looked like MBA candidates, in the singing of the anti-capitalist chorus.

The part of the crowd that didn't look like future attorneys looked suspiciously like high school students, kids who would have been all of eight or nine when the Clash first formed in England.

While it's impressive that the Clash have been able to appeal to these kids, mostly with more recent material like "Rock the Casbah," it's questionable how much the younger crowd appreciated the message of songs like "Guns of Brixton" or "Spanish Bombs."

Musically, the show had its moments, but the lack of Jones was telling, and the elaborate set and video set-up for the concert reminded one more of the rock



photo by Rick Santos

Joe Strummer of the Clash sings a tune at the Smith Center concert Sunday night.

dinosaurs the Clash pledged to replace, than the band's lean, stripped-down shows of the late '70s.

All in all, the Clash's 1979 documentary, *Rude Boy*, still screened sporadically at area the-

aters, is a much more telling commentary on what the Clash really stood for at a crucial time in modern rock history. The Clash's appeal always went beyond their music, which is why Sunday's show, musically competent as it was, was such a disappointment.

A crass commercial side to rock and roll

by Merv Keizer

The Academy Awards have come and gone with the usual Hollywood hoopla that is part and parcel of the most glamorous night in Hollywood. So, what does this have to do with popular music?

Irene Cara's song "Flashdance ... What a Feeling!" took the Oscar for best original song. The song "Maniac" from the same film was also up for the same award. The growing trend in film and film marketing seems to be a coupling of an exciting youth oriented movie (i.e. *Flashdance* or *Staying Alive*) with a soundtrack of popular or rock and roll music.

Rock and roll has been used in films since Bill Haley's "Rock Around the Clock" epitomized the spirit of teenage rebellion in the 1955 film, *The Blackboard Jungle*. At that point the movie sold the records. In 1984, the situation has reversed itself. This marketing feat is known as "cross-plugging." In other words, the exposure of the music on the radio and video clips aired on MTV and regular television stations promote the full-length feature film which helps encourage an audience to see the film and then buy the record or vice versa.

Take, for example, the current movie hit *Footloose*, a modest movie that only wants to entertain. This film is currently doing bang-up business in practically every market in the United States. The Kenny Loggins song from the soundtrack album is now the number one

pop single in the country. Also included on the album are Shalamar's "Dancing in the Sheets" and Deniece Williams' "Let's Hear it for the Boy" which are now finding their way to *Billboard's* Top 10. This is by no means a coincidence nor an accident but a carefully coordinated marketing strategy. According to movie marketing consultant Charlie Powell in a recent *Rolling Stone* article, "You're going to see the crossplugging back and forth—the movie selling the MTV selling the album selling a book setting even a fashion. What's going on here is a terrific marketing event that transcends a movie or an album." What seems to be obvious in this quote is the mass market media manipulation of young people. Rock culture as a capitalist tool.

There is nothing inherently evil nor unscrupulous in this marketing strategy. It is simply, like all other marketing devices, a way to make money. Yet there remains something disconcerting about the process. As a rule, the idea of a rock culture was always invalid despite Pete Townshend's belief that it could change things. But the idea that rock and roll, in and of itself, could transform a society built upon years of tradition and socialization is an absurd notion. If you are not willing to accept that fact then there is no point in reading on.

What is disconcerting in this process is the contempt for the art forms that this marketing strategy exhibits. While films such as *Flashdance* and *Footloose* are not meant to be great art they do influence the way other

movies are made. Films such as these and *Staying Alive*, to mention another, are simply videos thrown together with the bare threads of plot. Strong visual images, usually sexual, are routinely flashed in front of your face. No scene seems to last longer than five minutes so as not to strain the attention of the audience. Hairstyles, clothing and people's attitudes are fashioned by what they see, hear and experience. The fact of the matter is that this would not be very significant if the people who make these decisions were not playing the audience for suckers and dopes.

That assessment may be harsh but it is an honest one. What we are then led to believe is that we are a new generation who will change society through the type of music we listen to, the clothes we wear and our hairstyles. The contrived exuberance of these movies becomes a contrived exuberance for any other facet of our lives and the music which should, at least, evoke a feeling, becomes an exercise in marketing.

Robert Christgau, one of rock and roll's best observers and critics, in a Feb. 7 *Village Voice* article makes a cogent statement on rock and roll as a force to be reckoned with. "Only people who insist on changing themselves are liable to end up changing the world around them, and although it would be nice to think rock and roll could change the world all by itself, I've never had much use for that fallacy. All I expect from rock and roll is what rock and roll taught me to expect: more."

New group the Dads

by Joe Slick

What do you think of when you think of the Dads? Root beer. A bunch of fathers sitting around playing cards. A rock and roll band. Hey, the Dads are four musicians from Richmond, Virginia, who play pop with a passionate fever.

The Dads are four bright, witty, professional fellows, that have two things going for them. They write their own music, and they write it well. Their songs are good, danceable, exciting, something you remember long after the Dads are gone. The four boys are also cute. Two combinations that spell success.

The Dads have an interesting history to them. They first gained national attention playing at Wisconsin and M in Georgetown, a popular spot indeed. Their now manager spotted them and was impressed by their music and their money, which totalled either \$116.25 or \$150. They went back down to Richmond and played to local crowds, where they built up a huge following. So, after becoming local stars in Richmond, the question becomes, where next? The Big Apple? L.A.? Would you have guessed Albany, N.Y. They moved to Albany via New York City and Bridgeport, Conn. They left for Albany to be near the Big Apple and because their manager had some connections in Albany to secure gigs. They played to packed houses there as well. Somewhere along the way they signed to Estate Records, an affiliate of CBS. Their first album is just about finished, and should be released soon.

The Dads are a travelling band, playing sites from Montreal to West Palm Beach, Fla., and they may be destined for higher success and fame.

The Dads musical sound is crisp, clean but delivered with gusto. You can hear influences of the British sound in their music, as well as the 60s sound. They can deliver old tunes like "Twist and Shout" with high voltage energy, or they can send you flying with their own tunes like "Radio 101."

The Dads front three guitars and a drum. Kevin Pitman, who dropped out of college to join the Dads, plays rhythm guitar and handles the lead vocals. Bryan Harvey plays bass guitar and handles some vocal chores as well. David Ayers, the cute one, plays lead guitar and bops around on stage. Mike Tubb plays the drums.

The Dads are an up and coming band. Their sound incorporates all kinds of influences. They have come a long way in a very short time, from playing for quarters to recording their own album. They have a great stage show. Look out for their forthcoming album, for the Dads are one step away from national fame.



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 - c. **SPORTSTICK**
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 - c. **SPORTSTICK**

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Network neglects payment

NETWORK, from p. 9

games until Aug. 1, at which time the rights are released to GW. That means that GW would only have its nine non-conference games available to market before Aug. 1.

"We can't do anything with our league games until Aug. 1. And that really hurts us," Bilsky said.

Despite this apparent road-block, Bilsky said, GW has contacted several local stations, including WTTG Channel-5, WDCA Channel-20 and little-known WNVC Channel-56, the Fairfax, Va. public television station, about covering games next season. These stations are all committed to covering college basketball; last season, WTTG had Georgetown and Big East games, WDCA had NBA Bullets games, and WNVC had a medley of different conferences' games. WDCA formerly televised GW games.

In addition to free television, GW officials are exploring cable television and pay-TV, Bilsky added. "That's the trend of what's happening," he said. Bilsky acknowledged that "we've had some discussions" with the new Home Cable system, which will be covering Washington and Baltimore-area sports teams.

While having no television exposure in the D.C. area last season, GW also had no radio exposure, as WRC radio pulled out of last season's radio deal after an early-summer management change. GW officials, Bilsky said, are now pursuing a radio contract for the coming season. Bilsky said he has talked with several AM stations about the issue, although he would not name the stations. In the last few years, GW has had contracts with WRC and WEAM, both AM stations. FM stations traditionally shy away from broadcasting sports events.

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HYMAN, from p. 1
of companies who bid and do work for us do not make contributions. [Hyman] does work for us at a fair price and makes a fair contribution," he added.

Late in January, GW named the north tower of the Academic Center after Benjamin T. Rome—former president and current chairman of the board of the George Hyman Construction Company.

At the dedication ceremony on January 23, Diehl said, "The George Hyman Construction Company is no stranger to our campus and we are pleased to have this permanent reminder of our association."

In dedicating the hall, GW President Lloyd H. Elliott said, "On behalf of the University I express to the Hyman Construction Company and to its chairman, Benjamin T. Rome, our deepest appreciation."

Dr. Ruth attacks 'sexual illiteracy'

DR. RUTH, from p. 1

sex to make sure that she did not enjoy it.

The societal taboo against being candid about sex and accepting it as something natural and good has resulted in the widespread problem of "sexual illiteracy," Westheimer said.

Westheimer said most of the problems she encounters as a sexual counselor come about from people that are not fully aware of sexual realities.

"In 1984 we have 1.5 million unwanted pregnancies, the majority coming about from ignorance," Westheimer said. She added that she has talked to

pregnant women that believed they could not become pregnant because they had either not had an orgasm, had been standing up during the act, or had douched afterwards with Coca Cola.

Westheimer attacked coitus interruptus (the withdrawal method) as being another myth about types of effective birth control. Thousands of spermatozoa are contained in a drop of liquid that often is excreted from an erect penis before actual ejaculation, of which only "one fast one" is needed to impregnate a woman, Westheimer said.

"We have no perfect contraceptive," the doctor said, but she did

recommend condoms and diaphragms over the 'pill' and the inter-uterine device.

"I believe that girls should carry condoms around," Westheimer said, and also advocated that a girl should keep at least two diaphragms, one at her place and one at her partner's place. She added that contraception is the responsibility of both the man and the woman.

The latter part of Westheimer's presentation was taken up by questions from the audience who wrote their questions down on cards.

Responding to a question about vibrators, Westheimer said "that

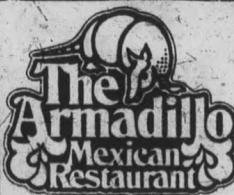
sometimes a woman gets hooked on a vibrator ... and a hand or penis is unable to duplicate that feeling—sometimes she has to be weaned off it."

When asked to recount the funniest experience she had come across, Westheimer recalled the man who called in on her show and told how his girlfriend liked to toss onion rings on his erect penis. Westheimer assured him that in the privacy of his own home there was nothing wrong with it.

Westheimer asserted that despite the seriousness of the subject, "sex should be taught with good humor and fun."

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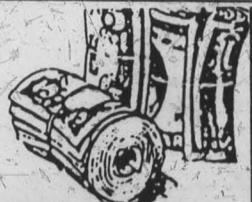
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ALL NIGHTER

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- The doors to the Allnighter open to all at midnight. Come out to catch the action and show your support.
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- For more info call the 'Allnighter for Miriam's Kitchen Hotline': 676-6859. Sponsored by: PB, Board of Chaplains, GWUSA, Smith Center Recreation Intramural Dept.

Brown

GW center Mike Brown was named to the 1983-84 R.T. French—Widmer All-East Team this week.

The 6'9" Brown was listed along with Georgetown's junior center Patrick Ewing. Brown averaged 12 rebounds a game and just under 20 points per outing during the Colonials' 17-12 season.

Other players named to the team included forwards Ed Pickney (Villanova), Jay Murphy

(Boston College), Mark Halsel (Northeastern), and Raphael Addison (Syracuse). Guards included St. John's Chris Mullen, Terence Stansbury from Temple, Iona's Steve Burtt and Syracuse's flashy guard Dwayne "Pearl" Washington.

Honorable mentions from Atlantic 10 teams included center

Sports briefs

Tony Costner and forward Bob Lojewski from St. Joseph's, forward Granger Hall from Temple, and guards John Battle from Rutgers and Maurice Martin from St. Joseph's.

ment this past weekend. For the two-day tourney, GW posted a score of 877. Top performances included Jamie Winslow with a 85, 86 for both days, Chris Flynn scored 88, 88, for the tourney, and Frank Wristfall scored a 86, 103 for the two days of competition.

Golf

GW's golf team placed 18th in the Navy Invitational Tourna-

The GW HATCHET Thursday, April 12, 1984

GW's men's soccer team won the Seven Aside Tournament this past weekend at the College of William and Mary in Williamsburg, Va.

GW won games against Radford, Richmond, Virginia Wesleyan and George Mason on its way to winning the tournament.

The squad gave up only three goals while scoring 11. GW Goalie John Hudnall received tournament MVP honors for his fine effort in front of the goal.

Soccer

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Joel Siegel - ABC-TV,
Good Morning America



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Stephen Schaefer
-US Magazine

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Sheila Benson
-Los Angeles Times

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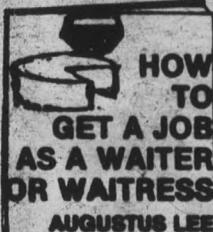
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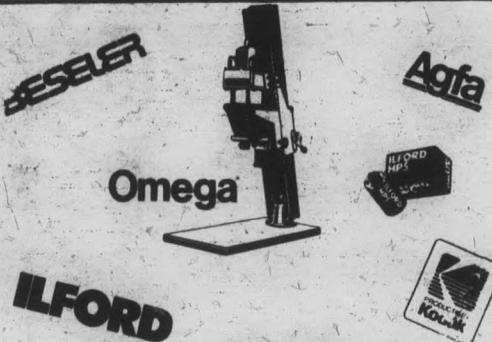


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Zimmer resigns post

ZIMMER, from p. 20

Zimmer's replacement "will begin immediately" and will be on a nationwide scale since no one in the department has made it known that they would like the position, according to Bilsky.

Bilsky said that his relationship with Zimmer since both applied for the position of athletic director "was good professionally and personally."

Bilsky said, "Ideally we'd like someone in the position by summer. We're interested in getting someone who is interested in coming to GW."

Correction

The Program Board did not furnish the beer or refreshments for the Thurston block party on Sunday, as was reported in a cutline in Monday's *GW Hatchet*. According to Thurston Dorm Council President Paul Tarlow, the Program Board was approached and rejected a proposal to help sponsor the block party, called "A Simply Dazzling Affair."

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ANNOUNCEMENTS

A REMINDER TO ALL STUDENTS & FACULTY: Don't forget to place your order for the 1984 **CHERRY TREE** Yearbook. Only a limited number of books remain. Stop by Marvin Center Room 422 TODAY.

ATTENTION STUDENTS: Get ready to win a key for your hall while helping out charity at the same time. Can Food Drive for Miriam's Kitchen from April 15-April 19. Co-sponsored by the RHA & GWUSA.

BREAKDANCE CLASSES: Call 459-1231 or 243-6064.

DON'T MISS THE FIRST GW ALLNIGHTER FOR MIRIAM'S KITCHEN AT THE SMITH CENTER, SATURDAY MIDNIGHT APRIL 14TH. REGISTER AT THE SMITH CENTER INFORMATION: 675-6889. Sign up deadline Tuesday 12 noon.

Free open swimming 12-3AM, the Smith Center during the ALL-NIGHTER.

Last Chance Study Skills, sponsored by the Counseling Center, will meet Wednesdays, April 11, 18, 25, 5pm. Call 376-6550 for details.

STOP THE MX: Volunteers needed to help on Nation-wide anti MX telephone campaign, now thru May. We can defeat this multi-billion dollar boondoggle! SANE 546-7100.

SWAMI SATCHIDANANDA "HOW TO CULTIVATE A HEALTHY EGO" FRIDAY, APRIL 13, 1984, 7:30PM, GWU, BLDG. C, ROOM 103. ADMISSION: \$5.00/\$3.50 STUDENT ID. INFORMATION: INTEGRAL YOGA INSTITUTE (703) 931-7333.

THE AFRICAN STUDENT ORGANIZATION "A NIGHT IN AFRICA". A taste of authentic West & East African Cuisine & Music, Friday April 13 at 7:00pm Kilmandjaro, 1724 California St. N.W. Members \$7.00. Non-members \$9.00. Tickets available at Information Desk or contact Patrice x2268.

The Fourth Annual Chalk-In sponsored by the Counseling Center will be Thursday, April 19, 12-1:30, in the Gelman Library Courtyard.

Thrift Shop of Arlington, 1505 Columbia Pike, Arlington VA 22219. A fun place to browse and easy to find. 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GW Hatchet Sports

Zimmer resigns as assistant athletic director

by Judith Evans
Sports Editor

Assistant Men's Athletic Director William R. "Chip" Zimmer, who made an unsuccessful run for Men's Athletic Director a year and a half ago, resigned Tuesday to "go into private business in marketing and advertising."

"I've enjoyed my stay at GW. I have been under Bob Faris and Steve Bilsky and I have learned a lot of different things," Zimmer said in an interview on Tuesday

about his resignation effective June 30.

Zimmer came to GW in March of 1982 from the University of Maryland. At GW, Zimmer has been responsible for planning, establishing and implementing the total marketing effort for the Colonial athletic program.

Zimmer was instrumental in getting a WRC-AM radio contract to broadcast 20 men's basketball games for the 1982-1983 season. At the time GW received the radio contract, Zimmer said, "getting

the WRC contract was our ultimate dream."

Steve Bilsky, men's athletic director, described Zimmer's job responsibilities as a combination of administrative duties and marketing and fundraising for the athletic department. "He does a combination of scheduling and travel arrangements for non-revenue sports and fundraising for the department," Bilsky said last night.

In 1982, Zimmer applied for the position of athletic director after

Bob Faris resigned. Although he was among the top candidates considered for the position, former GW Student Association President and member of the athletic director search committee Tom Mannion said, "His association to the old administration was very close and a lot of people felt change was needed."

Mannion also said that it was unfortunate and a disadvantage for Zimmer that he came to the Smith Center a year too early. He also said Zimmer's background

was mainly in marketing instead of more in the athletic areas the committee was looking for. Small incidents such as Zimmer authorizing the discontinuation of George as the school mascot occurred at the same time Zimmer was vying for the position.

"He was considered with many other good people and I'm sure that he will find a better job than assistant director," said Mannion.

Bilsky said that a search for (See ZIMMER, p. 18)



photo by Susan Lefkon

A GW tennis player hits the ball in the Colonials' defeat of UDC, 9-0 at Hains Point yesterday.

Men's tennis team splits two

by Merv Keizer
Hatchet Staff Writer

The men's tennis team split two matches this week, losing to Richmond on Monday, 9-0 and defeating a weak UDC team, 9-0 on Wednesday. Both matches were held at Hains Point.

Despite the lopsided final score in the Richmond match, the Colonials had three matches that could have gone the other way and supplied GW with sufficient momentum to make the match close. According to GW coach George Veronis, "three guys came close but did not pull it out."

Number one seed Troy Marguglio and number three seed Dan Rosner along with the doubles team of Todd Long and Rosner could not manage to pull

out their matches against a Richmond team that Veronis believes was the best team Richmond has fielded in four years.

The UDC match on Wednesday was a cakewalk in comparison to the Richmond match. The netters blanked a beleaguered UDC squad that defaulted their first match. Since UDC's team defaulted the first match, second seed Barry Horowitz led the Colonial barrage by defeating his opponent 6-0, 6-4. John McConnn took the second match with a score of 6-4, 6-3. Dan Rosner won his match 6-0, 6-1 while Adam Cohen and Todd Long both blanked their opponents 6-0, 6-0.

In doubles, there were only two matches and the teams of Long

and Cohen and Gomer and Homer won resoundingly. While the UDC win was convincing, Veronis described them as a weak team and a team not up to GW's standards.

The loss to Richmond and the win against UDC puts the squad's record at 7-10 and in good position to attain a .500 record this weekend when they face Delaware, Rutgers and Temple. Veronis called this a "key weekend" and said that the Colonials have the potential to beat all of these teams. Rutgers and Temple belong to the Atlantic 10 and those matches will be a good indication of how the Colonials will do in the upcoming Atlantic 10 Tournament at Rhode Island on April 27-28.

Batmen drop two straight

Things went from bad to worse for the Colonial nine this week, as GW dropped games to George Mason and James Madison to leave its record at 9-12.

The Colonials went down to an 11-7 loss to George Mason on Tuesday, hard on the heels of their 10-4 defeat by James Madison, one of the better teams in the Mid-Atlantic region.

GW started out well in the contest against James Madison, going ahead 2-0 in the bottom of the third on a triple by Scott Rowland and an RBI single by Matt Allen.

The top-rated Dukes were not silent for long, however, as third

baseman Carey Nemeth hit a grand slam in the top of the fifth to seal the game for James Madison.

Karl Feinhauer, a freshman, went the full nine innings on the Colonial mound.

The next day was to be no better for the Colonials, as starter Tom Rudden and reliever Andy Colao were pasted for 10 runs in the fourth inning.

George Mason right fielder Kevin Burke was the hot bat of the game, knocking in a three-run homer in the top of the fourth and then smacking another after the entire Patriots order batted around.

Colonial left fielder Tom Carroll, coming off a hot streak against Penn State, let loose with a two-run homer in the fifth, but it was not enough to stop the Patriots, who came away with a 11-7 victory.

Neither of the games were conference contests, leaving the Colonials some hope for an Atlantic 10 pennant.

The Colonials played Towson State yesterday, and have tomorrow off before facing conference rivals West Virginia on Friday and Saturday.

-Chris Johnstone

Bilsky looks to drop non-Division I opponents

The basketball team next season will be playing a schedule that is "more national in scope" than this year's schedule, Athletic Director Steve Bilsky said.

Along with the 18 games against Atlantic 10 conference opponents, Bilsky said he is seeking match-ups against national level teams and will no longer play non-Division I schools, such as long-time rival Catholic. GW played two non-Division I teams this season.

Strengthening the schedule is

important for coach Gerry Gimelstob's Colonials' post-season hopes next year. Both the NCAA and National Invitational Tournament selection committees weighed the difficulty of team's schedule over the number of wins.

While the schedule is not finished yet, several games have been slated already. The Colonials will be playing in the Fiesta Classic tournament in Arizona on Dec. 7-8. GW will meet Xavier (Ohio), which played in the NIT this season, in the first round;

GW likely would play Arizona State for the tournament crown, as the Sun Devils play Lehigh in the first round.

With the 18 league games and the two Fiesta tournament games, GW has only seven other regular season games it can schedule because the NCAA limits teams to 27 regular season games. Included among these are games against Virginia, one of this year's Final Four, in Charlottesville, Va., and against American, which upset GW this year, in the Smith

Center.

Bilsky said he is eyeing a game against a national level opponent on a neutral court during the winter break. Possible sites include the Baltimore Civic Center, the Meadowlands and Madison Square Garden, he said.

Bilsky said he has had difficulty

in working out next season's schedule because many schools refuse to play in the Smith Center. The Colonials, who finished the year with a 17-12 record, won 12 games in the Smith Center, while

losing only two, both to NCAA tournament teams. In addition, Bilsky said some schools also may be shying away from playing the Colonials during GW star center Mike Brown's senior year. Brown, an all-conference player, was selected to try out for the U.S. Olympic team.

Match-ups against area schools like Georgetown or George Mason will not happen next year, according to Bilsky.

"Scheduling is a very, very difficult thing, now," Bilsky said.